

Introduction - Grade 10 English-Language Arts

The following released test questions are taken from the Grade 10 English-Language Arts Standards Test. This test is one of the California Standards Tests administered as part of the Standardized Testing and Reporting (STAR) Program under policies set by the State Board of Education.

All questions on the California Standards Tests are evaluated by committees of content experts, including teachers and administrators, to ensure their appropriateness for measuring the California academic content standards in Grade 10 English-Language Arts. In addition to content, all items are reviewed and approved to ensure their adherence to the principles of fairness and to ensure no bias exists with respect to characteristics such as gender, ethnicity, and language.

This document contains released test questions from the California Standards Test forms in 2003, 2004, and 2005. First on the pages that follow are lists of the standards assessed on the Grade 10 English-Language Arts Test. Next are released passages and test questions. Following the questions is a table that gives the correct answer for each question, the content standard that each question is measuring, and the year each question last appeared on the test.

The following table lists each strand/reporting cluster, the number of items that appear on the exam, and the number of released test questions that appear in this document.

STRAND/REPORTING CLUSTER	NUMBER OF QUESTIONS ON EXAM	NUMBER OF RELEASED TEST QUESTIONS
• Word Analysis	8	5
• Reading Comprehension	18	12
• Literary Response and Analysis	16	14
• Writing Strategies	20	17
• Written Conventions	13	9
TOTAL	75	57

In selecting test questions for release, three criteria are used: (1) the questions adequately cover a selection of the academic content standards assessed on the Grade 10 English-Language Arts Test; (2) the questions demonstrate a range of difficulty; and (3) the questions present a variety of ways standards can be assessed. These released test questions do not reflect all of the ways the standards may be assessed. Released test questions will not appear on future tests.

For more information about the California Standards Tests, visit the California Department of Education's Web site at <http://www.cde.ca.gov/ta/tg/sr/resources.asp>.

READING

The Reading portion of the Grade 10 California English-Language Arts Standards Test has three strands/reporting clusters: Word Analysis, Reading Comprehension, and Literary Response and Analysis. Each of these strands/clusters is described below.

The Word Analysis Strand/Cluster

The following three California English-Language Arts content standards are included in the Word Analysis strand/cluster and are represented in this booklet by five test questions for grade 10. These questions represent only some ways in which these standards may be assessed on the Grade 10 California English-Language Arts Standards Test.

10RW1.0 WORD ANALYSIS, FLUENCY, AND SYSTEMATIC VOCABULARY DEVELOPMENT:
Students apply their knowledge of word origins to determine the meaning of new words encountered in reading materials and use those words accurately.

10RW1.1 Vocabulary and Concept Development: Identify and use the literal and figurative meanings of words and understand word derivations.

10RW1.2 Vocabulary and Concept Development: Distinguish between the denotative and connotative meanings of words and interpret the connotative power of words.

10RW1.3 Vocabulary and Concept Development: Identify Greek, Roman, and Norse mythology and use the knowledge to understand the origin and meaning of new words (e.g., the word “narcissistic” drawn from the myth of Narcissus and Echo).

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The Reading Comprehension Strand/Cluster

The following seven California English-Language Arts content standards are included in the Reading Comprehension strand/cluster and are represented in this booklet by 12 test questions for grade 10. These questions represent only some ways in which these standards may be assessed on the Grade 10 California English-Language Arts Standards Test.

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- 10RC2.0 READING COMPREHENSION (FOCUS ON INFORMATIONAL MATERIALS):** Students read and understand grade-level-appropriate material. They analyze the organizational patterns, arguments, and positions advanced. The selections in *Recommended Literature, Grades Nine Through Twelve (1990)* illustrate the quality and complexity of the materials to be read by students. In addition, by grade twelve, students read two million words annually on their own, including a wide variety of classic and contemporary literature, magazines, newspapers, and online information. In grades nine and ten, students make substantial progress toward this goal.
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- 10RC2.1 Structural Features of Informational Materials:** Analyze the structure and format of functional workplace documents, including the graphics and headers, and explain how authors use the features to achieve their purposes.
-
- 10RC2.2 Structural Features of Informational Materials:** Prepare a bibliography of reference materials for a report using a variety of consumer, workplace, and public documents.
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- 10RC2.3 Comprehension and Analysis of Grade-Level-Appropriate Text:** Generate relevant questions about readings on issues that can be researched.
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- 10RC2.4 Comprehension and Analysis of Grade-Level-Appropriate Text:** Synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension.
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- 10RC2.6 Comprehension and Analysis of Grade-Level-Appropriate Text:** Demonstrate use of sophisticated learning tools by following technical directions (e.g., those found with graphic calculators and specialized software programs and access guides to World Wide Web sites on the Internet).
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- 10RC2.7 Expository Critique:** Critique the logic of functional documents by examining the sequence of information and procedures in anticipation of possible reader misunderstandings.
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- 10RC2.8 Expository Critique:** Evaluate the credibility of an author's argument or defense of a claim by critiquing the relationship between generalizations and evidence, the comprehensiveness of evidence, and the way in which the author's intent affects the structure and tone of the text (e.g., in professional journals, editorials, political speeches, primary source material).
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The Literary Response and Analysis Strand/Cluster

The following twelve California English-Language Arts content standards are included in the Literary Response and Analysis strand/cluster and are represented in this booklet by 14 test questions for grade 10. These questions represent only some ways in which these standards may be assessed on the Grade 10 California English-Language Arts Standards Test.

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- 10RL3.0 LITERARY RESPONSE AND ANALYSIS:** Students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. They conduct in-depth analyses of recurrent patterns and themes. The selections in *Recommended Literature, Grades Nine Through Twelve* illustrate the quality and complexity of the materials to be read by students.
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- 10RL3.1 Structural Features of Literature:** Articulate the relationship between the expressed purposes and the characteristics of different forms of dramatic literature (comedy, tragedy, drama, dramatic monologue).
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- 10RL3.2 Structural Features of Literature:** Compare and contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the theme or topic.
-
- 10RL3.3 Narrative Analysis of Grade-Level-Appropriate Text:** Analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot.
-
- 10RL3.4 Narrative Analysis of Grade-Level-Appropriate Text:** Determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.
-
- 10RL3.5 Narrative Analysis of Grade-Level-Appropriate Text:** Compare works that express a universal theme and provide evidence to support the ideas expressed in each work.
-
- 10RL3.6 Narrative Analysis of Grade-Level-Appropriate Text:** Analyze and trace an author's development of time and sequence, including the use of complex literary devices (e.g., foreshadowing, flashbacks).
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- 10RL3.7 Narrative Analysis of Grade-Level-Appropriate Text:** Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism, and explain their appeal.
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- 10RL3.8 Narrative Analysis of Grade-Level-Appropriate Text:** Interpret and evaluate the impact of ambiguities, subtleties, contradictions, ironies, and incongruities in a text.
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- 10RL3.9 Narrative Analysis of Grade-Level-Appropriate Text:** Explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.
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- 10RL3.10 Narrative Analysis of Grade-Level-Appropriate Text:** Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.
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- 10RL3.11 Literary Criticism:** Evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism (Aesthetic approach).
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- 10RL3.12 Literary Criticism:** Analyze the way in which a work of literature is related to the themes and issues of its historical period (Historical approach).
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WRITING

The Writing portion of the Grade 10 California English-Language Arts Standards Test has two strands/reporting clusters: Writing Strategies and Written Conventions. Each of these strands/clusters is described below.

The Writing Strategies Strand/Cluster

The following seven California English-Language Arts content standards are included in the Writing Strategies strand/cluster and are represented in this booklet by 17 test questions for grade 10. These questions represent only some ways in which these standards may be assessed on the Grade 10 California English-Language Arts Standards Test.

10WS1.0 WRITING STRATEGIES: Students write coherent and focused essays that convey a well-defined perspective and tightly reasoned argument. The writing demonstrates students' awareness of the audience and purpose. Students progress through the stages of the writing process as needed.

10WS1.1 Organization and Focus: Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

10WS1.2 Organization and Focus: Use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.

10WS1.3 Research and Technology: Use clear research questions and suitable research methods (e.g., library, electronic media, personal interview) to elicit and present evidence from primary and secondary sources.

10WS1.4 Research and Technology: Develop the main ideas within the body of the composition through supporting evidence (e.g., scenarios, commonly held beliefs, hypotheses, definitions).

10WS1.5 Research and Technology: Synthesize information from multiple sources and identify complexities and discrepancies in the information and the different perspectives found in each medium (e.g., almanacs, microfiche, news sources, in-depth field studies, speeches, journals, technical documents).

10WS1.7 Research and Technology: Use appropriate conventions for documentation in the text, notes, and bibliographies by adhering to those in style manuals (e.g., the *Modern Language Association Handbook*, *The Chicago Manual of Style*).

10WS1.9 Evaluation and Revision: Revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.

The Written Conventions Strand/Cluster

The following five California English-Language Arts content standards are included in the Written Conventions strand/cluster and are represented in this booklet by nine test questions for grade 10. These questions represent only some ways in which these standards may be assessed on the Grade 10 California English-Language Arts Standards Test.

10WC1.0 WRITTEN AND ORAL ENGLISH LANGUAGE CONVENTIONS: Students write and speak with a command of standard English conventions.

10WC1.1 Grammar and Mechanics of Writing: Identify and correctly use clauses (e.g., main and subordinate), phrases (e.g., gerund, infinitive, and participial), and mechanics of punctuation (e.g., semicolons, colons, ellipses, hyphens).

10WC1.2 Grammar and Mechanics of Writing: Understand sentence construction (e.g., parallel structure, subordination, proper placement of modifiers) and proper English usage (e.g., consistency of verb tenses).

10WC1.3 Grammar and Mechanics of Writing: Demonstrate an understanding of proper English usage and control of grammar, paragraph and sentence structure, diction, and syntax.

10WC1.4 Manuscript Form: Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

10WC1.5 Manuscript Form: Reflect appropriate manuscript requirements, including:

- 1) title page presentation
 - 2) pagination
 - 3) spacing and margins
 - 4) integration of source and support material (e.g., in-text citation, use of direct quotations, paraphrasing) with appropriate citations.
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Read these three documents and answer the questions that follow.

Document A

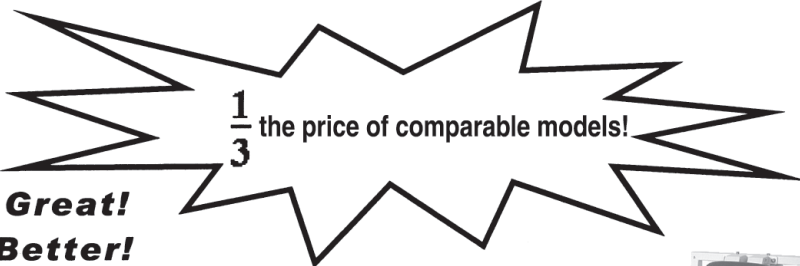
FitQuest 2000

Your Home Fitness Solution

*Be ready for the beach!
Limited Time Offer!*


**Look Great!
Feel Better!
Live Longer!**

Get started now for that summer body you've always dreamed about. Strength training will not only improve your physical appearance, it will increase your energy, and help you stay healthy and happy. Plus, you'll be able to enjoy more of those "forbidden" foods and snacks with a clean conscience. Shop around and compare. You can't afford to put off getting in shape any longer. Visit a FitQuest dealer near you.



**The Number 1
Home Gym!**

- Fitness Journal



Document B

***Fitness Journal* Consumer Report:
FitQuest 2000—Everything You Need in a Home Gym!**

The editors of *Fitness Journal* asked me to check out and critique three of the most popular home gyms.

I chose three machines that seemed to target different markets: the Bodyworks II, the FitQuest 2000, and the Home Training System by Cawells Industries. All three machines are said to fold away and store easily; all three claim a full body workout can be completed in as little as 30 minutes; and all three stress they can help the user lose weight and look better.

FitQuest 2000	Rank: 1	Price: \$199	Available: Most large department stores.
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The FitQuest 2000 turned out to be a great little home gym. It was not the most expensive, nor did it offer the most options, but it was fast, easy to use, and left me feeling like I'd had a real workout. The first pleasant surprise was opening the box to find it fully assembled. The FitQuest easily unpacked and unfolded, and within ten minutes, I was working out! Using the enclosed wall chart and operating instructions I was able to perform all 20 of the exercises the machine claims to offer. Note: FitQuest does not recommend doing all 20 exercises during each workout. The machine is fast. The only adjustments between exercises are to the incline and the cables, and are simple and easy to accomplish. Still, when I attempted a "suggested" workout the next day, it took some hustle to get through it in 30 minutes. However, users could probably still complete the workout in less than 45 minutes at a reasonable pace. Bottom line: If you can't join a gym, this is a good alternative.

Document B (continued)

Home Training System	Rank: 2	Price: \$699	Available: Sporting goods stores.
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Cawells Industries advertises the Home Training System as “the ultimate home workout for the serious trainer.” These are not just hollow promises. The first clue that this will be a “serious” machine is the price tag, a full \$500 more than the FitQuest 2000. The Home Training System does offer almost everything you can think of in a home gym, and its 58 exercises are almost double that offered by the FitQuest or Bodyworks II machines. The Home Training System provides a genuine workout that nearly rivals what could be achieved at commercial fitness gyms. However, this is a gym for someone with plenty of time for training. Changing exercise positions on this machine is cumbersome and sometimes more of a workout than the exercises themselves. It required almost two hours to assemble. It is bulky and would only be considered portable by Arnold Schwarzenegger—maybe. Bottom line: this is a good machine, but if you’ve got this much time and money, join a gym.

Bodyworks II	Rank: 3	Price: \$129	Available: Most department stores.
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The Bodyworks II claims to offer a “superb workout in just a half-hour.” Well, not exactly. The machine, the least expensive of the three, did provide a good workout. Its 35 positions were slightly more than the FitQuest though less than the Home Training System. It also came unassembled, but was not as difficult to put together as the Home Training System. Though some of the exercises were a bit awkward, none seemed dangerous. Changing positions, however, was somewhat difficult and seemed to make a 30-minute workout unlikely unless limited to three or four exercises. Though the machine is not bulky and can easily fit under a bed, it is heavy, and unfolding it was a challenge. Its caster wheels are not adequate for pushing it more than a few feet. Bottom line: You can get a good workout from this machine, but if you can afford it, spend a little more for the FitQuest 2000.

Document C

FitQuest 2000 5-Year Limited Warranty

If your FitQuest 2000 fails structurally during normal usage, we will repair or replace it without charge to you. Parts, cables, and labor are included. This warranty is not transferable and does not cover the failure of FitQuest 2000 machines used commercially or for institutional purposes. The warranty excludes failure caused by unreasonable or abusive use, improper assembly following user-performed disassembly, or failure to provide reasonable and necessary care and maintenance. Please consult the User’s Manual for maintenance and care instructions. FitQuest, Inc. shall not be liable for shipping or packaging charges to or from the factory for returned items. To obtain service, contact the FitQuest Customer Service Department at the number provided in the User’s Guide. Users can also write with questions to FitQuest, Inc. Customer Service, P.O. Box 1800, Oceanside, CA, 90000.

FitQuest 30-Day Money Back Guarantee

All FitQuest products come with a 30-day money back guarantee, less all freight charges. Returns should be made in the original box. Please include a copy of the original sales receipt with the date of purchase clearly marked. Make sure that all parts are returned with the machine. Please attach a letter detailing any damage. It is requested that you also provide an explanation of why you were dissatisfied with the machine. This information is optional and will be used by FitQuest only to improve our products.

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1 The point of the large, boldfaced reference to a magazine article in Document A is to

- A persuade the reader of the machine's popularity.
- B convince the reader to subscribe to the magazine.
- C encourage the reader to find out more about fitness.
- D let the reader know that the machine is expensive.

2 Which of these is *not* an advantage of the FitQuest 2000 over the Home Training System?

- A the opportunity to get a real workout
- B the price of the machine
- C the portability of the machine
- D the easy movement between exercises

3 According to Document C, the FitQuest warranty does *not* include

- A machines which have a manufacturing defect.
- B machines that fail structurally during normal usage.
- C failures caused by unreasonable or abusive use.
- D parts, cables, or labor costs for repairs.

My Watch

An Instructive Little Tale

by Mark Twain

- 1 My beautiful new watch had run eighteen months without losing or gaining, and without breaking any part of its machinery or stopping. I had come to believe it infallible in its judgments about the time of day, and to consider its anatomy imperishable. But at last, one night, I let it run down. I grieved about it as if it were a recognized messenger and forerunner of calamity. But by and by I cheered up, set the watch by guess.
- 2 Next day I stepped into the chief jeweler's to set it by the exact time, and the head of the establishment took it out of my hand and proceeded to set it for me. Then he said, "She is four minutes slow—regulator wants pushing up."
- 3 I tried to stop him—tried to make him understand that the watch kept perfect time. But no; all this human cabbage could see was that the watch was four minutes slow, and the regulator *must* be pushed up a little; and so, while I danced around him in anguish, and implored him to let the watch alone, he calmly and cruelly did the shameful deed.
- 4 My watch began to gain. It gained faster and faster day by day. Within the week it sickened to a raging fever, and its pulse went up to a hundred and fifty in the shade. At the end of two months it had left all the timepieces of the town far in the rear, and was a fraction over thirteen days ahead of the almanac. It was away into November enjoying the snow, while the October leaves were still turning. It hurried up house rent, bills payable, and such things, in such a ruinous way that I could not abide it. I took it to the watchmaker to be regulated.
- 5 After being cleaned and oiled, and regulated, my watch slowed down to that degree that it ticked like a tolling bell. I began to be left by trains, I failed all appointments, I got to missing my dinner. I went to a watchmaker again.
- 6 He took the watch all to pieces while I waited, and then said the barrel was "swelled." He said he could reduce it in three days. After this the watch averaged well, but nothing more. For half a day it would go like the very mischief, and keep up such a barking and wheezing and whooping and sneezing and snorting, that I could not hear myself think for the disturbance; and as long as it held out there was not a watch in the land that stood any chance against it. But the rest of the day it would keep on slowing down and fooling along until all the clocks it had left behind caught up again. So at last, at the end of twenty-four hours, it would trot up to the judges' stand all right and just in time. It would show a fair and square average, and no man could say it had done more or less than its duty. But a correct average is only a mild virtue in a watch, and I took this instrument to another watchmaker.
- 7 He said the king-bolt was broken. He repaired the king-bolt, but what the watch gained in one way it lost in another. It would run awhile and then stop awhile, and then run awhile again, and so on, using its own discretion about the intervals. And every time it went off it kicked back like a musket. I padded my breast for a few days, but finally took the watch to another watchmaker.

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- 8 He picked it all to pieces, and turned the ruin over and over under his glass; and then he said there appeared to be something the matter with the hair-trigger. He fixed it, and gave it a fresh start. It did well now, except that always at ten minutes to ten the hands would shut together like a pair of scissors, and from that time forth they would travel together. The oldest man in the world could not make head or tail of the time of day by such a watch, and so I went again to have the thing repaired.
- 9 This person said that the crystal had got bent, and that the mainspring was not straight. He also remarked that part of the works needed half-soling. He made these things all right, and then my timepiece performed unexceptionably, save that now and then, after working along quietly for nearly eight hours, everything inside would let go all of a sudden and begin to buzz like a bee, and the hands would straightway begin to spin round and round so fast that their individuality was lost completely, and they simply seemed a delicate spider's web over the face of the watch. She would reel off the next twenty-four hours in six or seven minutes, and then stop with a bang.
- 10 I went with a heavy heart to one more watchmaker, and looked on while he took her to pieces. Then I prepared to cross-question him rigidly, for this thing was getting serious. The watch had cost two hundred dollars originally, and I seemed to have paid out two or three thousand for repairs.
- 11 While I waited and looked on I presently recognized in this watchmaker an old acquaintance—a steamboat engineer of other days, and not a good engineer, either. He examined all the parts carefully, just as the other watchmakers had done, and then delivered his verdict with the same confidence of manner.
- 12 He said: “She makes too much steam—you want to hang the monkey-wrench on the safety-valve!”
- 13 My uncle William used to say that a good horse was a good horse until it had run away once, and that a good watch was a good watch until the repairers got a chance at it.

[Public Domain]

4 Throughout this story, the author references periods of time in order to

- A identify the historical period in which the narrator lived.
- B justify the narrator's lack of timeliness.
- C illustrate the narrator's desire to learn watch repair.
- D emphasize the magnitude of the narrator's ordeal.

5 What literary device is the narrator using when he says, “Within the week it sickened to a raging fever, and its pulse went up to a hundred and fifty in the shade”?

- A repetition
- B symbolism
- C irony
- D personification

- 6** In the last paragraph the narrator references what his uncle William said in order to show that
- A** he will pay more money for his next watch.
 - B** watches are as difficult to maintain as horses.
 - C** he is ready to quit trying to have the watch fixed.
 - D** his uncle has also tried to fix the watch.
- 7** One indication that this was *not* written in recent times is the comparison of the watch to a
- A** pair of scissors.
 - B** musket.
 - C** spider's web.
 - D** bee.

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These three documents are about a software program. You will need to refer to them as you answer the questions that follow.

Music to Your Ears*by Mark Sanders*

If you are like most American teenagers, you probably own a music CD. In fact, you may own dozens of them—even hundreds of them. Young people are buying more compact discs than ever before! As their libraries have grown, so has the demand for a way to organize their collections.

New Generation Software Company has the answer. Today, the company announced the release of **Collector's Catalog**, a new user-friendly software program that allows collectors to catalog their music



collections. The database has the capability of maintaining an inventory of as many as 1,000 CDs. The program stores the tracking information, such as record title, artist, category, and release date, that is needed to locate any CD in seconds.

Harrison Quaile, Vice President of Marketing for New Generation, explained that with **Collector's Catalog**, “an inventory can be progressively enlarged and retrieved with ease.” If you are a serious music collector, this news should be music to your ears!

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“Compact Discs.” *The Universal Encyclopedia of Technology*. 1998 ed.

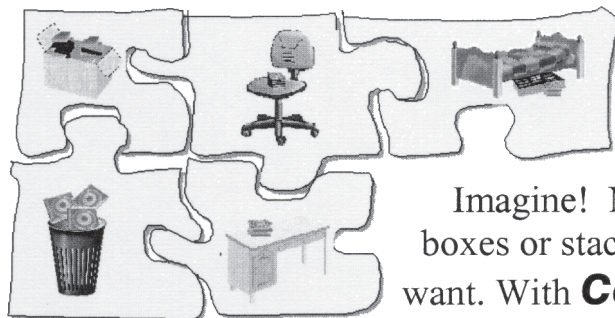
Hauser, Melanie. “Compact Disc Packaging Analysis.” *Music Plus Digest* 15 December 2000: 32.

Larkin, Esther. *Not Compact Enough—Solving the Music Storage Question*. London: Choice Publications, 1998.

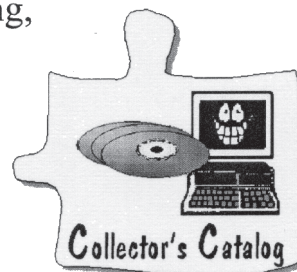
Valez, Hector. *Working Teens as Consumers*. Los Angeles: Victory Press, 1996.

Document A

Solving the Organization Puzzle!



Collector's Catalog is the hottest new database software program for cataloging, classifying, and managing compact disc collections.



Imagine! No more digging through boxes or stacks of CDs to find what you want. With **Collector's Catalog** your entire collection is just a "mouse click" away.

Collector's
Catalog

\$39

It's no puzzle why **Collector's Catalog** is America's #1 choice.

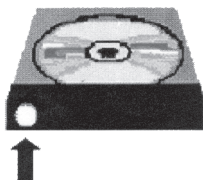
Document B

Creating a New Data Record

1. Select NEW RECORD from the FILE menu.
2. Type the title of the CD in the box below the word TITLE.
3. Use the TAB key to move from one field to the next until you have entered all the requested information.
4. Select NEW RECORD from the FILE menu. The entry is automatically saved and the title of the CD will appear on the left side of the screen under ALL RECORDS.
5. Repeat the procedure to enter additional CDs. After you have made all of your entries, simply hit EXIT. All information you entered is saved.

Note: All fields in the record except comments are "required." This means they can NOT be left blank—you must enter information in each box.

Collector's Catalog CD Organizer		DATA RECORD
File Search Options Move Help		
All Records	Title	Category
Friends for Better or Worse		Country
	Artist	Label
	Kevin Mc	Star Reco
	Released	Cost
	1999	\$14.99
	Color Code	Item No.
	White	3
	Entry Date	Comment
	10-3-99	One of my favorites
Print Exit		



Included with your User's Manual is a booklet of colored and numbered adhesive stickers. Remove the colored sticker that corresponds with the color code and number you assign to each CD, and stick it on the hinged side of the plastic CD holder.

Document C

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- 8** In the bibliography (Document A), when information is given about a book, a colon is used to separate
- A the name of the book and the publication date.
 - B the title of the book and the name of the publisher.
 - C the name of the author and the title of the book.
 - D the name of the publishing company and city where it is located.
- 9** Based on information in the bibliography (Document A), which of these could be consulted for a report on how compact discs were invented?
- A *Keeping Pace With Consumer Demand*
 - B *Music Plus Digest*
 - C *Software Inside News*
 - D *The Universal Encyclopedia of Technology*
- 10** The advertisement (Document B) is the only document that includes information regarding the
- A type of program.
 - B cost of the software.
 - C name of the program.
 - D program's search capabilities.
- 11** According to Document C, how do you move from one field to the next?
- A Select the NEW RECORD option.
 - B Select the PRINT option.
 - C Press the EXIT key.
 - D Press the TAB key.
- 12** According to Document C, a document is *saved* each time you select
- A FILE.
 - B TITLE.
 - C NEW RECORD.
 - D ALL RECORDS.

Read the following two selections and think about how they are alike and how they are different.

Those Winter Sundays

by Robert Hayden

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
5 banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

10 Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices?

"Those Winter Sundays" Copyright © 1966 by Robert Hayden, from
Collected Poems of Robert Hayden by Robert Hayden, edited by Frederick
Glasyer. Used by permission of Liveright Publishing Corporation.

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The Grammar of Silk*by Cathy Song*

- 1 On Saturdays in the morning
 2 my mother sent me to Mrs. Umemoto's sewing
 school.
 3 It was cool and airy in her basement,
 4 pleasant—a word I choose
 5 to use years later to describe
 6 the long tables where we sat
 7 and cut, pinned, and stitched,
 8 the Singer's companionable whirr,
 9 the crisp, clever bite of scissors
 10 parting like silver fish a river of calico.

 11 The school was in walking distance
 12 to Kaimuki Dry Goods
 13 where my mother purchased my supplies—
 14 small cards of buttons,
 15 zippers and rickrack packaged like licorice,
 16 lifesaver rolls of thread
 17 in fifty-yard lengths,
 18 spun from spools, tough as tackle.
 19 Seamstresses waited at the counters
 20 like librarians to be consulted.
 21 Pens and scissors dangled like awkward pendants
 22 across flat chests,
 23 a scarf of measuring tape flung across a shoulder,
 24 time as a pincushion bristled at the wrist.
 25 They deciphered a dress's blueprints
 26 with an architect's keen eye.

 27 This evidently was a sanctuary,
 28 a place where women confined with children
 29 conferred, consulted the oracle,
 30 the stone tablets of the latest pattern books.
 31 Here mothers and daughters paused in symmetry,
 32 offered the proper reverence—
 33 hushed murmurings for the shauntung silk
 34 which required a certain sigh,
 35 as if it were a piece from the Ming Dynasty.

 36 My mother knew there would be no shortcuts
 37 and headed for the remnants,
 38 the leftover bundles with yardage
 39 enough for a heart-shaped pillow,
 40 a child's dirndl, a blouse without darts.
 41 Along the aisles
 42 my fingertips touched the titles—
 43 satin, tulle, velvet,
 44 peach, lavender, pistachio,
 45 sherbet-colored linings—
 46 and settled for the plain brown-and-white
 composition
 47 of polka dots on kettle cloth
 48 my mother held up in triumph.

 49 She was determined that I should sew
 50 as if she knew what she herself was missing,
 51 a moment when she could have come up for air—
 52 the children asleep,
 53 the dishes drying on the rack—
 54 and turned on the lamp
 55 and pulled back the curtain of sleep.
 56 To inhabit the night,
 57 the night as a black cloth, white paper,
 58 a sheet of music in which she might find herself
 singing.

 59 On Saturdays at Mrs. Umemoto's sewing school,
 60 when I took my place beside the other girls,
 61 bent my head and went to work,
 62 my foot keeping time on the pedal,
 63 it was to learn the charitable oblivion
 64 of hand and mind as one—
 65 a refuge such music affords the maker—
 66 the pleasure of notes in perfectly measured time.

"The Grammar of Silk" is from *School Figures*, by Cathy Song, © 1994. Reprinted by permission of the University of Pittsburgh Press.

- 13** Which word from “The Grammar of Silk” is derived from a Latin word meaning “to stay behind”?
- A dangled
 - B linings
 - C remnants
 - D triumph
- 14** In lines 19 through 26 of “The Grammar of Silk,” the speaker compares the seamstresses to librarians and architects. The use of these comparisons helps create a tone that can *best* be described as
- A sentimental.
 - B respectful.
 - C objective.
 - D amusing.
- 15** Read this sentence from lines 27–30 of “The Grammar of Silk.”

This evidently was a sanctuary, / a place where women confined with children / conferred, consulted the oracle, / the stone tablets of the latest pattern books.

What is the meaning of the phrase “the stone tablets of the latest pattern books”?

- A The pattern books at that store look as if they are made of stone.
- B The pattern books are regarded as objects of great authority.
- C The pattern books have been passed down through the generations.
- D The pattern books are so thick that they are difficult to carry.

- 16** In “The Grammar of Silk,” Song is making a statement about the need for women to establish a sense of community for themselves. What does the speaker do that *best* illustrates this idea?
- A The speaker describes the sewing group as a sanctuary in stanza 3 and the sewing school as a refuge in the last stanza.
 - B In stanza 2, the speaker uses such words as tough, awkward, and deciphered to illustrate the difficulty involved in sewing.
 - C The speaker tells about an experience that happened when she was young rather than describing a more recent experience.
 - D The speaker makes references to music to show that she would have rather taken music lessons than learned to sew.
- 17** Both Hayden and Song imply that love
- A can be expressed without words.
 - B is often conditional.
 - C creates harmony in the home.
 - D leads to disappointment.
- 18** Which universal theme is addressed in *both* poems?

- A As they grow older, children become disillusioned by their surroundings.
- B Children are to be seen and not heard.
- C As they grow older, children often come to admire their parents.
- D Children are responsible for themselves.

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The Man Who Gave Us Yellowstone*by Cliff Yudell*

1 On a brilliant summer afternoon in 1871, a young artist sat high upon a cliff in the American West, mesmerized by the grandeur of the wilderness he saw. In the distance the untamed Yellowstone River came crashing down a huge waterfall into a basin of sapphire blue. Below him lay massive canyon walls, violently etched out of the cream-yellow stone.

2 To paint these wonders, the thin, sturdy man had endured a four-day ride on the fledgling Northern Pacific Railroad, a dangerous stagecoach journey and a painful trek by horse and pack mule. He was traveling as an artist on a survey team, and the work he created as a result of this trip would introduce thousands of Americans to the sublime landscape of their own country—and help to establish Yellowstone as our first national park.



3 While the bearded figure sat gazing at the splendor around him, he wondered if he could capture on paper all the glories he saw. Alone with his watercolors and drawing pencils, 34-year-old Thomas Moran began to sketch.

4 The artist who did so much for the American West was born into a family of weavers in Bolton, England, in 1837. When Moran was seven, his family moved to Philadelphia, where they worked long hours at the loom.

5 A sensitive young man, Moran spent his early adulthood refining his art without formal education. Day trips outside the city introduced him to the beauty of sloping hillsides and sparkling riverbeds, sights he translated brush stroke by brush stroke onto canvases that grew more assured as time went by. He sold enough of these early works to keep going.

6 In Philadelphia he met a young woman named Mary Nimmo, who became his wife and, later, his companion in work. Moran helped Mary develop her talent for painting and etching while he continued to develop his own artistic style.

7 By 1870 Moran was illustrating articles for *Scribner's Monthly* magazine. One article, written by explorer Nathaniel Langford, described a mysterious region in the West called Yellowstone as “the place where hell bubbled up.” Langford wrote of a threatening underworld marked by foul-smelling sulfur steam. By reworking crude drawings made by members of Langford’s expedition and using his own imagination, Moran drew a fantastic world of erupting geysers and jagged pinnacles.

- 8 At the time, little was known about this part of the West. The area we now call Yellowstone—encompassing sections of Wyoming, Montana and Idaho—was nearly inaccessible. Plans to explore the region had been halted by the start of the Civil War in 1861.
- 9 With the end of the war came new explorations, spurred in part by a celebration of freedom and patriotism. In 1867 the government began funding a number of survey teams to visit uncharted territories in the West. The initial teams produced vital information accompanied by rudimentary sketches done by soldiers. But these reports to Congress could not convey the visual reality of this stunning region.
- 10 One team, however, was led by Ferdinand V. Hayden, a former Union Army surgeon who had tremendous enthusiasm for both scientific discovery and natural beauty. Hayden possessed one important skill that the other team leaders lacked: he was adept at political lobbying. Hayden’s goal was not merely to issue technical reports, but to excite public imagination, to popularize the West and make it accessible.
- 11 Hayden knew it would take a landscape painter of enormous talent, even genius, to show Congress what he himself had seen. At the suggestion of Northern Pacific Railroad financier Jay Cooke, who had seen Moran’s sketches in *Scribner’s*, Hayden took along the young artist. Cooke and *Scribner’s* each put up \$500 to finance Moran’s journey.
- 12 With his small carpetbag stuffed full of clothing and art materials, Moran went into the wilderness. He was so thin he had to put a pillow beneath him on the saddle, but he still couldn’t ride without pain.
- 13 The trip proved worthwhile, however. Finally reaching the foothills of Yellowstone’s Mount Washburn, Moran was dazzled by the deep greens of ancient pines and the aspens that seemed to steal color from the sun. As he approached the Yellowstone River’s Lower Falls, he was astounded by copper-stained boulders and yellow sulfur springs—only to see them upstaged by the violent blues of cascading waters.
- 14 Back in Philadelphia after the expedition, Moran was eager to communicate the profound experience of Yellowstone. He spent months at his easel, often painting into the night, the only light coming from flickering gas lamps. “I have always held that the grandest, most beautiful or wonderful in nature would, in capable hands, make the grandest, most beautiful or wonderful pictures,” the artist later wrote. “If I fail to prove this, I fail to prove myself worthy of the name *painter*.”
- 15 Thomas Moran proved himself more than worthy. His “Grand Canyon of the Yellowstone,” a monumental seven-by-12-foot oil painting, is one of the finest landscapes in 19th-century American art.
- 16 While Moran worked in his studio, Hayden knocked on Congressional doors. With expedition photos and Moran’s vivid field sketches in hand, Hayden had an arsenal of visual ammunition to push forward the park legislation.
- 17 By March 1, 1872, when President Ulysses S. Grant signed the bill, Yellowstone had been described in the Congressional debates not as an unfriendly, underworld place but as “a pleasuring ground for the benefit and enjoyment of the people.” Curious to discover the West they had previously spurned, even feared, thousands

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of Americans traveled there to experience its awe-inspiring beauty. Congress echoed this enthusiasm by purchasing Moran's "Grand Canyon of the Yellowstone" for display in the Capitol.

- 18 With his reputation launched, Moran literally began using "Yellowstone" as his middle name. Keen-eyed observers will note a tiny monogram on many of his landscapes, combining his initials, TM, with a Y for the park that became such a part of his identity.
- 19 Moran continued to explore the West, producing canvases so precise that even today geologists can identify rock formations from studying his works. By the time he died in 1926 at age 89, Moran had created some 1000 oils, more than 2000 magazine illustrations, and over 300 watercolors.
- 20 The artist's greatest legacy, however, was to future generations. The establishment of Yellowstone National Park led to the development of the National Park Service, which now administers more than 350 sites, including national parks, battlefields, and memorials attracting more than 265 million visitors a year.
- 21 It's not surprising, then, that Thomas Moran has been called the Father of the National Parks. What his landscapes proved, said Stephen Tyng Mather, director of the Park Service in the 1920s, was that an American "did not have to leave his native shores to look on something more wonderful than the Alps."

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19 Which idea shows that the author believes that Yellowstone's beauty is awe-inspiring?

- A** The author expresses how Langford described Yellowstone as a place with a "threatening underworld."
- B** The author explains that, after the Civil War, the government funded survey teams to explore the West.
- C** The author describes how eager Moran was to tell others about his "profound experience" at Yellowstone.
- D** The author tried to prevent Yellowstone from becoming a national park, fearing that tourists would ruin the natural beauty.

20 The last four paragraphs of the passage

- A** tell how the onset of the Civil War prevented people from exploring Yellowstone.
- B** describe the amazing beauty and unique natural features that can be found in Yellowstone.
- C** explain how Yellowstone became a national park as a result of Hayden lobbying in Congress.
- D** describe the impact that Thomas Moran had on Yellowstone and the impact that Yellowstone had on Moran.

- 21** Which question could be answered by doing fact-based research?
- A** What is the most dramatic part of Yellowstone?
 - B** Which period of Moran’s life most likely had the least influence on his ability to paint?
 - C** How did the establishment of Yellowstone National Park lead to the development of the National Park Service?
 - D** Why should an art critic view Moran’s paintings of Yellowstone as magnificent?

- 22** Which magazine article would *most* likely appear in a bibliography for this passage?
- A** “A Portrait of Yellowstone Before It Was a Park”
 - B** “The Ten Most Popular Tourist Attractions in the United States”
 - C** “Who’s Who in the World of Contemporary Artists”
 - D** “How Lobbyists Get the Job Done in Congress”

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I'm in Charge of Celebrations*by Byrd Baylor*

	Sometimes people ask me, “Aren’t you lonely out there with just 5 desert around you?”		Sometimes they don’t believe me, but it’s true. I am.		60 It has to be something I plan to remember the rest of my life.
	I guess they mean the beargrass and the yuccas 10 and the cactus and the rocks.	35	I put myself in charge. I choose my own.	65	You can tell what’s worth a celebration because your heart will POUND and you’ll feel like you’re standing on top of a mountain and you’ll catch your breath like you were breathing 75 some new kind of air.
	I guess they mean the deep ravines and the hawk nests 15 in the cliffs and the coyote trails that wind across the hills.	40	Last year I gave myself one hundred and eight celebrations— besides the ones 45 that they close school for.	70	Otherwise I count it just an average day. (I told you I was choosy.)
	“Lonely?”		I cannot get by with only a few.		
20	I can’t help laughing when they ask me that.	50	Friend, I’ll tell you how it works.	80	
	I always look at them . . . 25 surprised.		I keep a notebook and I write the date and then I write about the celebration.		
	And I say, “How could I be lonely? I’m the one in charge of 30 celebrations.”	55	I’m very choosy over what goes in that book.		

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Skunk Dreams*by Louise Erdrich*

- 1 When I was fourteen, I slept alone on a North Dakota football field under cold stars on an early September night. Fall progresses swiftly in the Red River Valley, and I happened to hit a night when frost formed in the grass. A skunk trailed a plume of steam across the forty-yard line near moonrise. I tucked the top of my sleeping bag over my head and was just dozing off when the skunk walked onto me with simple authority.
- 2 Its ripe odor must have dissipated in the heavy summer grass and ditch weeds, because it didn't smell all that bad, or perhaps it was just that I took shallow breaths in numb surprise. I felt him, her, whatever, pause on the side of my hip and turn around twice before evidently deciding I was a good place to sleep. At the back of my knees, on the quilting of my sleeping bag, it trod out a spot for itself and then, with a serene little groan, curled up and lay perfectly still. That made two of us. I was wildly awake, trying to forget the sharpness and number of skunk teeth, trying not to think of the high percentage of skunks with rabies.
- 3 Inside the bag, I felt as if I might smother. Carefully, making only the slightest of rustles, I drew the bag away from my face and took a deep breath of the night air, enriched with skunk, but clear and watery and cold. It wasn't so bad, and the skunk didn't stir at all, so I watched the moon—caught that night in an envelope of silk, a mist—pass over my sleeping field of teenage guts and glory. The grass harbored a sere dust both old and fresh. I smelled the heat of spent growth beneath the rank tone of my bag-mate—the stiff fragrance of damp earth and the thick pungency of newly manured fields a mile or two away—along with my sleeping bag's smell, slightly mildewed, forever smoky. The skunk settled even closer and began to breathe rapidly; its feet jerked a little like a dog's. I sank against the earth, and fell asleep too.
- 4 Of what easily tipped cans, what molten sludge, what dogs in yards on chains, what leftover macaroni casseroles, what cellar holes, crawl spaces, burrows taken from meek woodchucks, of what miracles of garbage did my skunk dream? Or did it, since we can't be sure, dream the plot of *Moby-Dick*, how to properly age Parmesan, or how to restore the brick-walled tumbledown creamery that was its home? We don't know about the dreams of any other biota, and even much about our own. If dreams are an actual dimension, as some assert, then the usual rules of life by which we abide do not apply. In that place, skunks may certainly dream of themselves into the vests of stockbrokers. Perhaps that night the skunk and I dreamed each other's thoughts or are still dreaming them. To paraphrase the problem of the Taoist philosopher Chuang Tzu, I may be a woman who has dreamed herself a skunk, or a skunk still dreaming that she is a woman.
- 5 Skunks don't mind each other's vile perfume. Obviously, they find each other more than tolerable. And even I, who have been in the presence of a direct skunk hit, wouldn't classify their weapon as mere smell. It is more on the order of a reality-enhancing experience. It's not so pleasant as standing in a grove of old-growth cedars, or on a lyrical moonshed plain, or watching trout rise to the shadow of your hand on the placid surface of an Alpine lake. When the skunk lets go, you're surrounded by skunk presence: inhabited, owned, involved with something you can only describe as powerfully *there*.

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- 6 I woke at dawn, stunned into that sprayed state of being. The dog that had approached me was rolling in the grass, half addled, sprayed too. My skunk was gone. I abandoned my sleeping bag and started home. Up Eighth Street, past the tiny blue and pink houses, past my grade school, past all the addresses where I babysat, I walked in my own strange wind. The streets were wide and empty; I met no one—not a dog, not a squirrel, not even an early robin. Perhaps they had all scattered before me, blocks away. I had gone out to sleep on the football field because I was afflicted with a sadness I had to dramatize. They were nothing to me now. My emotions had seemed vast, dark, and private. But they were minor, mere wisps, compared to skunk.

“Skunk Dreams” from THE BLUE JAY’S DANCE by LOUISE ERDRICH. Copyright © 1995 by Louise Erdrich. Reprinted by permission of HarperCollins Publishers, Inc.

23 Baylor moves the reader through her poem “I’m in Charge of Celebrations” by using

- A vivid descriptive details.
- B key words and phrase repetition.
- C short line length.
- D varied punctuation.

24 What character trait does the speaker in Baylor’s poem reveal about herself when she says “I put / myself / in charge. / I choose / my own.”?

- A self-reliance
- B honesty
- C compassion
- D self-destructiveness

25 The morning after being sprayed by the skunk, the narrator of “Skunk Dreams” realizes that

- A her experience has caused her to change her goals in life.
- B the sadness that has afflicted her has been replaced with feelings of optimism.
- C her interaction with nature has prepared her to overcome her fear of failure.
- D the problems she thought were monumental now seem rather insignificant.

- 26** How would the narrator of “I’m in Charge of Celebrations” likely react if he or she experienced what the narrator of “Skunk Dreams” experienced?
- A** He would consider it another cause for celebration.
 - B** He would be even more upset.
 - C** He would be embarrassed and never admit that he had been sprayed by a skunk.
 - D** He would be concerned for the skunk, and he would try to keep it as a pet.
- 27** What dramatic convention *best* describes both works?
- A** dialogue
 - B** monologue
 - C** speech
 - D** aside

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The following questions are not about a passage. Read and answer each question.

- 28** Which word is derived from the name of a German physician who used hypnotism on patients in late eighteenth-century Europe?

A chauvinism
B mesmerism
C dadaism
D humanism

- 29** Which of these words denoting “thinness” has a *negative* connotation?

A slender
B lean
C scrawny
D slim

- 30** Which of the following words is derived from the mythological name of the Greek god of fear?

A oceanic
B cosmetic
C phobic
D psychic

- 31** Which of these words connotes the concept of rights?

A inhabitant
B visitor
C resident
D citizen

Kevin's teacher asked her students to write about someone who overcame obstacles and became a success. Below is Kevin's rough draft, which may contain errors.

Julia Morgan, Distinguished Architect

- 1 Julia Morgan, California's first woman architect and the designer of Hearst Castle, was a true pioneer. During her long, distinguished career, she designed many beautiful homes, schools, hospitals, and community centers. Though Morgan faced many challenges on her way to becoming an architect, she overcame them all.
- 2 Morgan hoped to study architecture in college, but the University of California at Berkeley, which she began attending at the age of 18, did not have an architecture school. Morgan majored in civil engineering instead, but she held on to her dream of designing buildings. After she graduated, friends urged her to apply to the L'Ecole des Beaux-Arts, a famous architecture school in Paris.
- 3 The 22-year-old Morgan sailed for Paris, full of hope and excitement. This must have made it all the more crushing when school authorities told Morgan that women were not allowed to take the entrance examinations. Morgan refused to give up, however. She began to study French to prepare for the exam. In 1897, the school finally decided to let women take the entrance exams, and Morgan took the exam for the first time. She did well but did not place in the top thirty, the school's requirement for admittance. After taking the test twice more, Morgan finally gained admittance to the L'Ecole des Beaux-Arts.

- 32** Kevin wants to add the following sentence to his report.

Even as a child, Morgan, a San Francisco native, had a strong interest in buildings.

Where should Kevin add this sentence?

- A at the end of paragraph 1
- B at the beginning of paragraph 2
- C at the end of paragraph 2
- D in the middle of paragraph 3

- 33** The next paragraph of Kevin's draft will probably be about

- A the first buildings designed by Morgan.
- B how Morgan's family supported her dream.
- C female architects who got their start under Morgan.
- D the architectural style Morgan favored later in life.

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34 Which of these is Kevin's thesis?

- A Julia Morgan designed Hearst Castle.
- B Julia Morgan is a pioneer because of the nature of her accomplishments.
- C Julia Morgan became interested in buildings when she was a child.
- D Julia Morgan's friends were behind her success.

35 Which of these does Kevin use in paragraph 3 to develop the idea that Morgan had to overcome many challenges?

- A a diagram
- B a scenario
- C a hypothesis
- D an aside

36 Kevin wants to add the following sentence to his report. Which version of the sentence is the *most descriptive and precise*?

- A Morgan liked the elegant curving lines of classical architecture better than the sharp angles of modern architecture.
- B The particular lines of classical architecture, rather than the very different look of modern architecture, were Morgan's preference.
- C For some reason, Morgan liked the classical architecture better than modern architecture.
- D The lines of classical architecture Morgan found more attractive than the lines of modern architecture.

The following is a rough draft of a student's report, which may contain errors.

Communicating with a Giant

(1) Elephants are known as one of the most respected and magnificent land-animals in the world. (2) Living peacefully with other creatures is easy for elephants because, despite their powerful strength, they do not abuse their power, and they carefully avoid harming other creatures. (3) Elephants live together easily. (4) Because they communicate well with each other. (5) Just like people, elephants use body language and sound to communicate easily with one another.

(6) The positions of an elephant's trunk, ears, and head communicate. (7) When an elephant's ears are outstretched and the head is high, it is showing signs of a threat, which indicates to smaller elephants that they should move away. (8) They recognize one another, by sight, smell, and voice. (9) Greetings to one another are communicated between two elephants by entwining their trunks and touching cheeks.

(10) A variety of sounds make up their language, including the rumbling sound produced in the larynx and the high-pitched trumpet-like sound produced with a raised trunk. (11) Elephants are animals that love to chatter when they are around each other! (12) A purring vibration can indicate pleasure when two meet. (13) On the other hand, their throats let out a rumbling sound when they are in pain. (14) Elephants are constantly in contact with one another through infrasound, even over long distances. (15) Infrasounds are sounds we can't hear that animals make which causes a vibration in the air. (16) Humans are unable to hear the sounds because the frequencies are too low. (17) If strong enough, the frequencies can be felt physically.

37 Which of the following from the first paragraph is an incomplete sentence?

- A Elephants are known as one of the most respected and magnificent land-animals in the world.
- B Living peacefully with other creatures is easy for elephants because, despite their powerful strength, they do not abuse their power, and they carefully avoid harming other creatures.
- C Elephants live together easily.
- D Because they communicate well with each other.

38 Which of the following is the correct way to punctuate sentence 8?

- A They recognize one another by sight smell, and voice.
- B They recognize one another by sight, smell, and, voice.
- C They recognize one another by, sight, smell, and voice.
- D They recognize one another by sight, smell, and voice.

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39 Which of the following words from the report is *not* spelled correctly?

- A magnificent
- B outstretched
- C entwining
- D physically

40 Which of the following would improve the structure of sentence 15?

- A Infrasounds which animals make are sounds which causes a vibration in the air which is an inaudible sound.
- B Infrasounds, inaudible to humans, are vibrations in the air caused by animals.
- C Infrasounds are sounds we can't hear that animals make that cause a vibration in the air.
- D Infrasounds are sounds humans can't hear that animals make that make a vibration in the air.

The following is a rough draft of a student's report. It may contain errors.

The Beginnings of the Globe

(1) Everyone knows that the Globe Theater is a cool place. (2) In 1996, it was voted the "best attraction in Europe"; however, this version of the Globe, completed in the mid-1990s with funds from the Shakespeare Globe Playhouse Trust, is not the original Globe built in the 1500s.

(3) During the 16th century, plays were popular entertainment among all kinds of people from the wealthy nobles to the working class. (4) Queen Elizabeth I of England had a great love for the arts—music, poetry, dance, and plays. (5) Actors performed in inns throughout the countryside and in London. (6) James Burbage, an actor and painter, built the first public playhouse in England called The Theater because it was the first ever built in London. (7) Now the audience could come to the actors rather than the other way around, and The Theater was a huge success.

(8) When Burbage died, his sons, Cuthbert and Richard, took over The Theater. (9) The land, however, on which the playhouse was built was not owned by Burbage. (10) A man named Giles Allen owned the land and did not want to renew the lease. (11) The actors decided they would build their own theater. (12) They rented land near another theater, The Rose, and used timber from The Theater to build the first Globe Theater. (13) It was here that Shakespeare's famous plays were performed. (14) Success was instantaneous. (15) This theater was a favorite of audiences and actors alike. (16) The actors' love for The Globe was so strong that when it burned down in 1613, they pooled their own money to rebuild it, making it even better than before with elaborate decoration and detail adorning the stage. (17) Even though this version of the Globe Theater did not survive through the century, its legacy lives on.

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- 41** Which of these is the *best* way to revise sentence 1 to match the tone of the passage?
- A When one enters the Globe Theater, one is in the greatest theater.
 - B I think that the Globe Theater is one of the most popular theaters ever.
 - C The Globe Theater is one of the most well-known theaters in the world.
 - D Leave as is.
- 42** Which sentence *least* fits the purpose of the passage?
- A sentence 3
 - B sentence 4
 - C sentence 5
 - D sentence 6

- 43** Which is the *best* substitute for the underlined words in sentence 8?
- A inherited
 - B got
 - C made
 - D formed
- 44** What is the correct way to combine sentences 14 and 15?
- A Success was instantaneous the theater was a favorite of audiences and actors alike.
 - B Success was instantaneous, and the theater was a favorite of audiences and actors alike.
 - C The theater was a favorite of audiences and actors alike because success was instantaneous.
 - D The theater was a favorite of audiences and actors alike, success was instantaneous.

The following is a rough draft of a student's essay. It contains errors.

Sidney Coe Howard: The Rewards of Perseverance

(1) Sidney Coe Howard, a native of Oakland, California, enjoyed a career as a writer, winning both a Pulitzer Prize and an Academy Award. (2) Despite these later achievements, Howard initially found that recognition of his work did not come easily.

(3) Howard's first play, *They Knew What They Wanted*, was submitted to sixteen producers before one finally agreed to put it on the stage. (4) Not only was the play successful, it also won a Pulitzer Prize for excellence and was later made into a movie. (5) If Howard had not believed in himself and his play—if he had not persevered until failure became success—he might of given up and pursued a different career. (6) Howard instead became one of the most respected playwrights of the 1920s and 1930s.

(7) When he was a teenager, Howard had tuberculosis, a very serious illness that led to a long hospitalization. (8) It is likely that as an adult Howard persisted in submitting his play, refusing to give up in spite of rejection, because he already knew how to face and overcome adversity. (9) In addition, Howard made use of the time of illness and recovery by practicing his writing. (10) He went to the University of California and then to Harvard after he got well, where he earned a master's degree.

(11) Although Howard was primarily a playwright, he was also a screenwriter. (12) He wrote the screenplay for the film classic *Gone With the Wind*, for which he won an Academy Award.

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- 45** Read this sentence.

If Howard had not believed in himself and his play—if he had not persevered until failure became success—he might of given up and pursued a different career.

What is the correct way to revise the underlined words in this sentence?

- A he might of give up and pursue a different career.
- B he might of given up, pursued, a different career.
- C he might have given up and pursued a different career.
- D he might give up and pursue a different career.

- 46** Which sentence could *best* be inserted between sentences 7 and 8 to maintain coherence?

- A It's difficult for most teenagers to be confined to bed.
- B This event affected his life in at least two important ways.
- C I don't know much about this disease, but it was common in those days.
- D The circumstances surrounding his illness are not important.

- 47** Read this sentence.

He went to the University of California and then to Harvard after he got well, where he earned a master's degree.

What is the *best* way to rewrite the sentence to improve the placement of modifiers?

- A After he got well, he went to the University of California and then to Harvard, where he earned a master's degree.
- B He went to the University of California and then to Harvard, where he earned a master's degree after he got well.
- C He went after he got well to the University of California and then to Harvard, where he earned a master's degree.
- D To the University of California he went and then to Harvard, where he earned, after he got well, a master's degree.

The following is a rough draft of a student's report. It contains errors.

Sylvia Hernandez
Mrs. Woods
Geography 101
January 10, 2003

Life in Death Valley

- 1 Death Valley, in southeastern California, is the hottest, driest place in North America and one of the hottest places known in the world. The highest temperature ever recorded in the valley was 134° Fahrenheit, and the temperature routinely reaches 115° in July. That is way too amazingly hot for me! Parts of Death Valley receive fewer than two inches of rain in an entire year. This extremely low rainfall is caused by the rainshadow effect.
- 2 Death Valley National Park is either 3,367,628 acres or 3,396,192 acres, depending on which source you believe. The park includes the valley itself and the surrounding mountains. In spite of the name of the park and its hard climatic conditions, Death Valley is alive! More than 970 types of plants grow there, including not only cactus, but also grasses, shrubs, and even trees like juniper, pine, and mesquite. Most of the trees grow in the mountains, where the air is cooler and there is more water.
- 3 The park is alive with birds, reptiles, and amphibians too. Most are nocturnal. There are scores of bird species, as well as many reptiles and a few amphibians. Tortoises, lizards, and snakes—including rattlesnakes—are among the reptile population. Amphibians include a few kinds of frogs and toads and one species of salamander.
- 4 Small mammals, including mice, rats, squirrels, and bats, also live in the park. So do larger ones, like foxes, coyotes, badgers, bobcats, mountain lions, deer, and bighorn sheep. The burro and the horse, while not native species, also survive and thrive in Death Valley. There is an even more surprising fact: there are fish in Death Valley! They live in the park's springs, streams, and ponds.

Released Test Questions

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- 48 Read this sentence.

In spite of the name of the park and its hard climatic conditions, Death Valley is alive!

Which word would *best* replace the underlined word to make the meaning more precise?

- A severe
- B demanding
- C ruthless
- D serious

- 49 What information should Sylvia add to paragraph 1 to support the information already provided?

- A lists of other hot and dry areas in the country
- B a definition of *rainshadow effect*
- C a definition of *Fahrenheit*
- D statistics on the amount of rainfall in other areas

- 50 Which sentence in paragraph 1 is *not* consistent with the overall tone of the report?

- A Death Valley, in southeastern California, is the hottest, driest place in North America and one of the hottest places known in the world.
- B That is way too amazingly hot for me!
- C Parts of Death Valley receive fewer than two inches of rain in an entire year.
- D This extremely low rainfall is caused by the rainshadow effect.

- 51 Which of the following is the *best* way to present the conflicting facts mentioned in the first sentence of paragraph 2?

- A Death Valley National Park is sometimes 3,367,628 acres and sometimes 3,396,192 acres.
- B Sources disagree on the exact size of Death Valley National Park, but it is huge.
- C Sources disagree on the exact size of Death Valley National Park but agree that it is more than 3.3 million acres.
- D According to sources which disagree, Death Valley is between 3,367,628 and 3,396,192 acres big.

- 52** Which word in paragraph 3 should Sylvia define to help the reader better understand the flow of ideas?
- A reptiles
 - B amphibians
 - C nocturnal
 - D species
- 53** What is the correct way to list a book about Death Valley by Maxine Garcia?
- A Maxine Garcia, New York: *The Famous Valley*. Hartford Books, 1998.
 - B Garcia, Maxine. *The Famous Valley*. New York: Hartford Books, 1998.
 - C *The Famous Valley* by Maxine Garcia. New York: Hartford Books, 1998.
 - D Garcia, Maxine. New York: Hartford Books. *The Famous Valley*, 1998.
- 54** Which of the following should *not* appear on the title page of Sylvia's report when she turns it in?
- A the title of the report
 - B the writer's name
 - C the Works Cited
 - D the date of submission

Released Test Questions

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The following is a rough draft of a student's essay. It contains errors.

The Excitement of Murals

(1) The name Los Tres Grandes, or "The Big Three," refers to three artists who started the first major modern art movement that began outside of Europe. (2) When people think of art, they frequently think of European countries like Italy, Spain, and France. (3) They think of Michelangelo, Monet, and Picasso. (4) Mexico, however, should also be mentioned in the same breath, thanks to the following artists Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros.

(5) In the early part of the twentieth century, these three artists began a new art form called Mexican Muralism. (6) Rather than create paintings that would be housed in homes or museums and be seen by only a small number of people, the muralists used prominent public buildings as their canvases. (7) Their murals contained images of important social issues of their time and were painted in mostly neutral colors.

(8) In the 1920s and 1930s, these artists traveled to the United States and painted murals in major cities like Los Angeles and New York. (9) In the 1960s and 1970s, Mexican Muralism had a rebirth in the southwestern part of the United States. (10) This happening was called the Chicano Mural Movement. (11) The Chicano Mural Movement again used public buildings on which to create images. (12) Many of these works of art captured and expressed a unique culture and heritage. (13) A large number of these striking murals can still be seen in California, Texas, and Arizona.

- 55** Which word from the essay is spelled incorrectly?

A frequently
B prominent
C traveled
D heritage

- 56** Read this sentence.

Mexico, however, should also be mentioned in the same breath, thanks to the following artists Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros.

What is the correct punctuation of the underlined part of the sentence?

A artists: Diego Rivera
B artists; Diego Rivera
C artists—Diego Rivera
D artists, Diego Rivera

- 57** What would be the *best* source for more information about the Chicano Mural Movement?

A a magazine article called “Historic Art in New York City”
B an essay about the current trends in mural art
C a book titled *The History of Latino Art*
D a journal article entitled “Murals of the Big Three”

Released Test Questions

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Question Number	Correct Answer	Standard	Year of Test
1	A	10RC2.1	2003
2	A	10RC2.7	2003
3	C	10RC2.7	2003
4	D	10RL3.6	2003
5	D	10RL3.7	2003
6	C	10RL3.8	2003
7	B	10RL3.12	2003
8	D	10RC2.2	2004
9	D	10RC2.3	2004
10	B	10RC2.4	2004
11	D	10RC2.6	2004
12	C	10RC2.6	2004
13	C	10RW1.1	2004
14	B	10RL3.9	2004
15	B	10RL3.7	2004
16	A	10RL3.12	2004
17	A	10RL3.5	2004
18	C	10RL3.5	2004
19	C	10RC2.8	2005
20	D	10RC2.8	2005
21	C	10RC2.3	2005
22	A	10RC2.2	2005
23	C	10RL3.11	2005
24	A	10RL3.4	2005
25	D	10RL3.8	2005
26	A	10RL3.2	2005
27	B	10RL3.10	2005

Question Number	Correct Answer	Standard	Year of Test
28	<i>B</i>	10RW1.1	2003
29	<i>C</i>	10RW1.2	2003
30	<i>C</i>	10RW1.3	2003
31	<i>D</i>	10RW1.2	2004
32	<i>B</i>	10WS1.9	2003
33	<i>A</i>	10WS1.9	2003
34	<i>B</i>	10WS1.1	2003
35	<i>B</i>	10WS1.4	2003
36	<i>A</i>	10WS1.2	2003
37	<i>D</i>	10WC1.3	2003
38	<i>D</i>	10WC1.4	2003
39	<i>B</i>	10WC1.4	2003
40	<i>B</i>	10WS1.9	2003
41	<i>C</i>	10WS1.9	2004
42	<i>B</i>	10WS1.9	2004
43	<i>A</i>	10WS1.9	2004
44	<i>B</i>	10WC1.3	2004
45	<i>C</i>	10WC1.3	2004
46	<i>B</i>	10WS1.9	2004
47	<i>A</i>	10WC1.2	2004
48	<i>A</i>	10WS1.2	2005
49	<i>B</i>	10WS1.4	2005
50	<i>B</i>	10WS1.1	2005
51	<i>C</i>	10WS1.5	2005
52	<i>C</i>	10WS1.4	2005
53	<i>B</i>	10WS1.7	2005
54	<i>C</i>	10WC1.5.A	2005
55	<i>C</i>	10WC1.4	2005
56	<i>A</i>	10WC1.1	2005
57	<i>C</i>	10WS1.5	2005